8 Texas Chainsaws

Audio Effect and Iconicity

Rebecca Coyle and Philip Hayward

Tobe Hooper's *Texas Chain Saw Massacre*,[1] shot in 1973 on a budget of $US40,000 and estimated to have grossed over $US30 million at US cinemas, has been voted the greatest horror film of all time[2] and has received elite institutional recognition by being purchased for the Museum of Modern Art's film collection. Prominent in both the title and the marketing of the film, the chainsaw, once simply a durable, motorized wood-cutting device with a poor safety record, has now become a sonic and visual icon of its genre. In this manner it invites comparison to similarly iconic weapons, such as the light sabre of the *Star Wars* series. But the chainsaw is all the more effective since it represents an actual technology of dismemberment rather than an invented one. This realist element has translated directly into the canon of sonic horror effects since the mere sound of its motor starting up – let alone the increase in its pitch and rhythm as it is revved in preparation for action – now foreshadows danger in as immediate a manner as any other sound in the genre's lexicon.

Following its deployment in Hooper's original film, the device has graced a series of spin-offs including *The Texas Chainsaw Massacre Part 2* (Tobe Hooper, 1986), *Leatherface: Texas Chainsaw Massacre III* (Jeff Burr, 1990) and *Texas Chainsaw Massacre: The Next Generation* (Kim Henkel, 1994) and, more recently, an eponymous remake (Marcus Nispel, 2003) and a remake prequel (*The Texas Chainsaw Massacre: The Beginning* [Jonathan Liebesman, 2006]).[3] It has also become an icon in popular culture more generally. Its popularity as a Halloween 'toy' is emphasized in this lead item from *Halloween Online Magazine*:

> *Let's face it, whether its* [sic] *Leatherface from the movie "*Texas Chainsaw Massacre"*, Jason Voorhees from the "*Friday the Thirteenth" *movies, or some other psychopath, there are few things scarier than some crazed homicidal maniac chasing you with a roaring chainsaw, particularly on Halloween night… For the home haunter, adding a scareactor with a menacing mask, costume and armed with a running chainsaw can really put the fear into your visitors. For those not wanting to use a modified, real chainsaw, there are several fake chainsaw's* [sic] *available, all with built-in sound effects.*[4]

The website then lists three plastic models available for purchase, including the top-of-the-range item, the 'Leatherface Chainsaw', which features "sawing and screaming sound effects" and "even has fake blood splattered on the blade". Other models identified are the (slightly cheaper) 'Classic Horror' and 'Bloody Black' models. The site also goes on to list 'The Real Thing' as a Halloween option, stating that:

> *Commercial haunted attractions have been using modified chainsaw's* [sic] *to terrorize their patrons for years. They take several steps to make the effect as safe as possible, including the removal of the chain from the chainsaw and replacing the metal blade (guide) with a wooden or plastic one.* (*ibid.*)

As the above copy suggests, the chainsaw has also become adopted as a weapon in other horror films, such as the *Friday the 13th* series. Perhaps the most curious spin-off to date is the limited-edition, promotional control interface for the '*Resident Evil 4*' game (the latest product in the 'Resident Evil' franchise at time of writing). Designed by games manufacturer Nubyetech, it comes with a chainsaw-style controller (complete with blood-splatter colouration) suitable for deploying the chainsaw featured prominently in the game, with a built-in speaker providing appropriate chainsaw sound effects when the (on-screen) device is deployed.

A brief history of chainsaws

Precursors of the contemporary chainsaw have been around since the 1800s in the form of large, fixed, chain-operated saws that used various power sources. In 1929 a German inventor and manufacturer, Andreas Stihl (born 1896), whose company remains the leading international manufacturer of the device, developed the first portable, hand-held, petrol-powered chainsaw. Prior to his invention, similar chain-operated saw devices had been so cumbersome that their mobility was severely limited. Stihl's technology was developed during the 1930s but did not emerge in an internationally popular form until after the company's reconstruction and re-equipment after World War II. In 1964 the company established a manufacturing plant whose product proved so successful in the domestic and export market that by 1969 it had manufactured over one million chainsaws, many being exported to the USA. In 1974 – in a move (presumably) unrelated to *The Texas Chain Saw Massacre*'s release – Stihl's US operation became incorporated and went on to establish manufacturing plants in the USA.

Although chainsaw technology was a rapid success in terms of its efficiency in cutting timber, the lack of safety guards on early models – and the slow adoption of protective headgear and leggings – meant that the device acquired a reputation as dangerous to handle, graphically illustrated by numerous bloody accidents. Along with this safety factor, engine noise volume has been a recurring health and safety issue with the device.[5] An (undated) analysis by the (Western Australian Government) Safety Line Institute, for instance, identified a typical chainsaw as providing a sound pressure level of 110 decibels, only exceeded by the noise of a jet engine taking off 30 metres from

the auditor. Muffling headsets are now a routine safety device.[6] The increase in pitch and motor rhythm caused by revving a two-stroke engine – together with the whining sound of the chainsaw in contact with timber – provides the tool's distinct sound signature.

The chainsaw in *The Texas Chain Saw Massacre*

Hooper's decision to feature the chainsaw in his "satire on Texas hospitality"[7] was an attempt to show the process of death on film in a more graphic way than simple gunshots, and he has related that his specific inspiration derived from an incident that occurred while Christmas shopping. Trapped by the crowd in the hardware department of a store, Hooper was accidentally pushed against a rack of chainsaws and fantasized about using one of them to clear his way out of the shop:

> *The focus just racked from my eyeball to the people to the saws – and the idea popped. I said, 'Ooh, I know how I could get out of this place fast – if I just start one of these things up and make that sound.'*[8]

Despite Stihl's prominence in the global market, the model of chainsaw used in Hooper's 1974 film was an all-American Poulan 306A (with the brand name taped over, presumably to avoid any action by the company for detrimental marketing associations)[9] – a medium-sized saw with a 16-inch bar (in contrast to the far larger models used in the 1986 sequel and the 2003 remake). A chainsaw user (and aficionado), contributing to the Arborist website (www.arboristsite.com) discussion list, identified the representation of the chainsaw in the initial film as the most successful of the series in terms of its realism:

> *This saw* [the Poulan] *has a really distinct sound to it compared to other saws. You may have wondered why it sounded so good in this movie compared to the somewhat lame saw dubs in the other films. They obviously used the real saw for the sound mixing… I also feel the saw work was the best in this film. No closeups of non running saws while we hear the motor going or see no chain on it etc. I assume most of the time a chain which had the teeth cut/filed off was used. If this saw hit someone or somthine* [sic] *it could still cut just like a fake knife might accidentily* [sic] *stab but it would not be as serious as the real thing. In some scenes like the door scene the real chain and setup was there just like when you cut a tree down.*[10]

His characterization accords with accounts of the actual film-making process and emphasizes the active presence of the (operational) chainsaw during the production.

The Texas Chain Saw Massacre's plot is fairly straightforward. A group of five young people (Kirk, Pam, Jerry, Sally and her wheelchair-bound brother Franklin) are driving through Texas. Along the way they pick up a hitchhiker who behaves so bizarrely that they have to eject him from the vehicle. After stopping at a gas station that is temporarily out of fuel they decide to visit Sally and Franklin's deceased grandfather's

old home. Parking close to the house, Kirk and Pam hear a generator working at a nearby residence and go to ask the occupants for petrol. Unfortunately for them, the occupants are a homicidal family, the most active of whom is a masked psychopath (known as Leatherface), who proceeds to murder them all, with the exception of Sally, who escapes, severely traumatized.

The chainsaw makes its appearance at around 39 minutes into the narrative. It is first applied to Kirk's corpse shortly after he is killed by Leatherface with a hammer in the farmhouse where most of the film's action takes place. This scene unfolds in a butchering room with the action witnessed by Pam as she dangles from a meat hook on the wall, awaiting her fate. The shock here is visceral and highly symbolic: human flesh is rendered as a carcass that is butchered in a far cruder way than even the abattoir cattle evoked by the Hitchhiker in his graphic description of slaughterhouse killing techniques earlier in the film. Despite the film's title – with the term 'massacre' suggesting plural murders with the aforementioned implement – the chainsaw only features in three scenes, two of which involve the chainsaw being applied to live human flesh. Nevertheless, these scenes are pivotal to the narrative and horror effect, much of which is carried by the sound and music design.

The first scene where the chainsaw engages with live flesh is when Sally and Franklin negotiate dense undergrowth in search of Pam and Kirk, only to have their progress halted when Leatherface dismembers Franklin in his wheelchair. The scene's impact is heightened by a lengthy lead-in, showing Sally's efforts to push Franklin in dimly lit, blue-tinged sequences randomly revealed by the flashlight that Franklin shines on his surroundings. Here the narrative flow is directed by the dialogue as they comment, "There's a light", "It looks like a house" and "I can't see very well". On the audio track, the pair call to Jerry, Franklin complains and Sally grunts, and we hear the clanking of the wheelchair. Immediately after Franklin exclaims, "Sally, I hear something – stop, stop," the light reveals Leatherface and the chainsaw starts with a low-frequency revving mixed with a deep drone that starts to pulse. As the chainsaw is lifted, the sound moves into the higher-pitched whine associated with action, Leatherface attacks Franklin, and Sally screams. At this point the sound design increases in density and complexity, as the chainsaw snarls are combined with sounds like broken glass, rattling chains, processed voices, percussion and Sally's screams as she pushes through the undergrowth to the farmhouse. When her hair becomes caught in the lower tree branches, tinkly percussion sounds are added to the snarl of the saw as Leatherface saws through the branches to get to her. At the back door of the farmhouse, she yells for help but, unable to gain entrance, runs around to the front. She enters, locks the door, then runs upstairs only to find Grandpa and the corpses of an old woman and a dog. Sally's cries for help are answered only by the processed sound of creaking that rhythmically matches the rocking of Grandpa's chair. In panic, she runs downstairs to find that Leatherface has sawn the front door open. He chases her upstairs, where she jumps out of the window and runs down the road to the gas station. Throughout this scene, the point

of view in terms of camera and sound focuses mainly on Sally, with cutaways to Leatherface (and the chainsaw sound is orchestrated in pitch and perspective to reinforce this). When Sally reaches the gas station, falls into the doorway and is picked up by a man (whom she later discovers to be her pursuer's father), the sound of the chainsaw abruptly stops. Her previous continuous screaming gives way to a hysterical explanation of events and then to heavy breathing. The welcome break from these sounds of terror is underscored by the comforting country-rock music playing on the radio inside the building,[11] as the father goes out to get the truck, apparently to transport her out of her nightmarish experience. Sally's relief soon dissipates. The radio's music gives way to a news report and the identity of her apparent rescuer dawns on her as she stares at the displayed barbecue meat, hears reports of recent graveyard desecrations and makes the connection between them.

The chainsaw's final short but significant outing is in the film's conclusion. When Sally escapes the crazed family's house for a second time and runs off through dense scrubland, the Hitchhiker trails her closely, slashing at her and mocking her as Leatherface follows behind, his chainsaw trailing blue smoke. As they reach the road, a petrol truck appears suddenly, sounding its horn. Unable to react in time, the Hitchhiker is struck and killed. The truck driver pulls over and Sally scrambles into the cabin but Leatherface arrives and starts chainsawing the door – prompting the driver and Sally to exit the cabin on the other side. Pursued by Leatherface, the driver flings a wrench back that hits Leatherface in the head, causing him to fall and lose control of the chainsaw, which cuts into his leg.[12] Meanwhile a passing pick-up vehicle has screeched to a halt as Sally frantically signals for help. The driver tries to fire the motor while Sally struggles to climb into the back and Leatherface limps towards her. The engine finally starts and Sally's escape is signalled by her screams giving way to hysterical laughter.

The film ends on a singularly disturbing image, that of Leatherface performing a crazed dance with the chainsaw in the road, revelling unrepentantly in his savagery and expressing his frustration at his victim's escape. The chainsaw sound rises and falls as the implement is swung around and alternates in volume with Sally's screams and hysterical laughter. As the volume fades, the density of this sound mix gives way to a few seconds of quiet before the final credits commence with the closing music composition. Employing a disquieting mix of percussion, heavy reverberation, processed pulses and beats, the sound retains a memory of the horror even after the blood-besmirched images of these final scenes give way to white-on-black credits.

In the above scenes the chainsaw and its distinctive sounds do not so much provide the film's core horror moments as complement and crystallize a broader set of audio-visual impressions that engender it. In particular, the film's suspense and shock sequences are graphically rendered through a series of intense and sonically inventive sound sequences that draw on pre-recorded music, score, human vocalization and skilfully blended sound effects.

Sound sequences

There are several ways in which sound carries significant content in *The Texas Chain Saw Massacre*, although this has been largely overlooked in the range of reviews and critical writing on the film. Indeed, reviewers frequently mistake the sound occurring in pivotal moments. For example, Richard Schieb argues that the Franklin murder scene leading into the extended Sally and Leatherface chase sequence "consists of nothing on the soundtrack bar screams and the buzz of a chainsaw".[13] As the description above shows, while these are the predominant sounds, they are by no means the only ones featured. Schieb also argues that there are "no edgy strings underscoring as the characters enter the farmhouse"[14] but this comment reflects more about the expectations of horror-genre music than the audio track itself. In the scene in which Pam and Kirk approach the farmhouse, the audio track features sparsely occurring sounds as they proceed to the residence, including the sound of a generator, the clanking of metal tins and other items hanging from the branches of the tree, the squeak of the swing as Pam waits for Kirk, and the noisy creak of the wooden stairs and the front door as events unfold. The bird tweets as the pair near the house signal that an unpleasant disruption to this rural idyll is about to occur. As Kirk opens the door, a low ambient rumble can be heard and pig squeals and other animal noises suggest the activities behind the red door decorated with animal skulls. When Leatherface attacks Kirk, his twitching body is accompanied by the rapid beats of his legs on the floor, and ominous rumbles, rattles and screeches emphasize the shock of this attack. The horrific activities occurring in these rooms are emphasized again as Pam enters the house, and falls into the plucking room filled with feathers. Her disgust and nauseated reaction is highlighted with a music cue derived from a low drone, percussion, seed-shakers, metal sheets and chicken clucks and screeches.

In a later scene in which Jerry approaches the house, a music cue features gong, cymbals and other bowed and struck percussion sounds that variously resonate and are clipped, then give way to the faint sound of screams, rattles and a low-pitched drone. Jerry reaches the front door and knocks. As he peers through the screen door, the sound of strange calls, laughter and rattling chains is heard, leading into the highlighted screech of the screen door as Jerry opens it. His footsteps are accompanied by metallic percussion sounds fading up in volume. Finding the slaughter room, Jerry hears scratching from the freezer. His shock upon finding Pam inside it is emphasized by cries and loud beats as Leatherface attacks him and throws him into the freezer. This scene gives way to shots that seem to represent Leatherface's incomprehension about just where all these people are coming from, with a close-up of his face mask of human skin, jagged teeth and misshapen and swollen lips, which he licks. A music cue assists the representation of this emotion with a mix of echoic metallic percussion, chicken clucks and squawks, and various clangs, rattles and rhythmic beats in a dense texture.

It is precisely the unusual approach to sound design that contributes to the extreme horror impact of *The Texas Chain Saw Massacre*. The importance of the sound for the film is underlined by Hooper's involvement in its production. The post-production of the film occurred in Hooper's home, with editing in one room and scoring in another. Hooper has identified how his fascination with creating sounds preceded his musical training:

> *I love music and I enjoy creating sounds. I got into making music when I was a child, starting with the spoons and the koto before moving onto the piano. I also spent around 2 weeks playing the tenor sax in a high school band.*[15]

This experimentalism was expressed in the film through the use of various musical 'toys' together with a library of source sounds, an oscillator, a parametric equalizer and post-production effects. Co-composer Wayne Bell has reported that for some scenes, Hooper was attempting to create the noises audible to creatures in a slaughterhouse. Other scenes had more general aims:

> *Often times it'd be, like, let's just do a rumble, let's just do seething. These calls came from Tobe, you know, let's just do ice… By using the unconventional, that opened up the possibilities – I mean, you're not doing a fugue, you're doing bones.*[16]

For the distinctive grating, ringing and rattling sounds, Hooper used an African metal instrument[17] and hanging items like tambourines, bowing the instrument and causing the other items to rattle. In addition, a sound heard at several critical moments was created by dragging a pitchfork across a table, making a high-pitched and grittily textured timbre that scrapes upwards in pitch towards an unpredictable crescendo. This sound is first heard in the opening sequence, then frequently associated with either Leatherface or Hitchhiker, and is the last sound heard as the film's end credits conclude. As such, it emblematizes the dysfunctionality of these two characters and the family itself.

The emphasis on sound is introduced from the film's outset as the extended opening and credit sequence commences with sound accompanying a black screen randomly lit to reveal the first images. Opening with a white-on-black date (August 18, 1973), the establishing story about the "account of the tragedy"[18] is accompanied by a newsreader-style voice (which Hooper wanted to sound like the voice of Orson Welles – in a possible connection of the film's conceit that this was a true story with that of Welles's 1938 radio adaptation of H. G. Wells's *War of the Worlds*).[19] At one minute in, barely distinguishable sounds of digging and puffing are heard, together with the pitchfork scrape that we will hear again. Glimpses of a dismembered corpse lit by flashlight become lengthier and the audio mix develops with the addition of gong, cymbals and drone. This leads into a news announcer's voice (compressed in the manner of a radio broadcast) describing graveyard robberies that are being investigated by police. As the camera pans out, the sun rises and the graveyard installation (the "grisly work of art")

is revealed and the radio announcer's voice becomes embedded in industrial-sounding drones and clashes. The graveyard scene gives way to the red-and-black image of sunspots, and the film title and credits sequence commences as the radio news continues and improvised guitar sounds are heard. Accompanying images of the sun and a dead armadillo, and as we are introduced to the five travellers, the radio news transitions into diegetic sound from the van.

The effect of the opening music cues is enhanced by their contrast with the pre-recorded music tracks (all by Texan artists) that run under all of the early post-credit scenes.[20] The most clearly audible track occurs during the sequence in which the travellers pick up the Hitchhiker. After describing how cows used to be slaughtered, he cuts his palm with a knife, starts a fire in the van and then slashes Franklin's arm before being ejected from the vehicle. During this unsettling sequence, the van's radio plays Roger Bartlett and Friends' 'Fool For A Blonde'.[21] According to *Texas Chain Saw Massacre* music aficionado Tim Harden, Hooper chose this song for the sequence "because he imagined the Hitchhiker being a fool for [blond-haired] Sally".[22] With its upbeat, honky-tonk styled accompaniment, relaxed vocal style and cheerful "do do do dah" backing female vocals, the song creates an appropriate disjunctive backdrop for the irrational creepiness of the Hitchhiker.

The comfortable musical background that accompanies the travellers in their van is left behind when they arrive at the deserted family house formerly owned by Sally and Franklin's grandparents. Ominous rumbles replace the radio music as the two couples explore the house. Meanwhile downstairs, wheelchair-bound Franklin whines about being abandoned. While close-up images of spiders, a bone mobile and a nest of feathers are matched by percussive beats and seed-pod rattles, the most disturbing sounds are provided by Franklin. As Sally's paraplegic brother, Franklin (played by Paul Partain) whines and whinges through the first half of the film. His voice is pitched as a squeaky tenor and he alternates between complaints and squabbling, with childish vocal utterances of frustration and satirical mimicking. In the additional audio commentary on the film provided on the 2000 DVD release,[23] Hooper observes that much of the interaction with Sally and the other travellers was improvised and that Partain (Franklin) stayed in his character role for the duration of the production (much to the annoyance of his co-actors). Just as Franklin's voice marks him out as the outsider of his group, so Leatherface's inarticulacy marks him out from the crazed family.

Hooper conceived Leatherface as mentally underdeveloped and speech-impeded and wrote a script for actor Gunnar Hansen that comprised gibberish words with explanatory side notes to suggest the meaning. Hansen was left to devise a 'voice' for the character, which he did through grunts and limited vocality. Faced with these communication disadvantages, the chainsaw becomes the character's confident exterior 'voice', sounding out his anger and frustration – and its danger – loud and clear.

The most graphically – and gratingly – effective sound elements in the final quarter of the film are provided by actress Marilyn Burns (Sally). Her screams are both a sonic

feature themselves as well as a central element in sound compositions that combine with and accompany them. Indeed so constant are Sally's screams in scenes following Franklin's slaughter that any momentary lapses are a relief. The main scream sequences take place in a dining room elaborately fitted with bone and skin decorations. Tied to a chair, Sally is initially gagged while her hand is cut to allow the decrepit grandfather to suck her blood. Later, after she passes out and then comes to, her renewed screams are satirized by the family members sitting around the table, who howl, mock and laugh in a vocal cacophony accompanied by processed and echoed sounds. The aurality here is excessive, the shock effect of individual screams being shifted into an aural onslaught as intense and disturbing as the film's passages of chainsaw noise. As the intensity of the scene mounts, this continuing soundscape is accompanied by dramatic images as the camera zooms in (in stages, intercut with images of the family looking on) to an ultra-close-up of the bloodshot white of Sally's eye (and, shortly after, her open mouth). Here the screams become more heavily processed still. Released from her confines, Sally is led to the grandfather, who tries to kill her with a hammer that drops from his hand repeatedly, clanging into a metal bucket, alternating with Sally's hoarse screams. This sound-scene is broken when Sally escapes and crashes out through a windowpane, to be pursued by the chainsaw-wielding Leatherface.

Conclusion

Following his (previously discussed) characterization of chainsaw use in Hooper's 1974 film, arborist 'hk33ka1' made a significant comment about the differences between the original and its 1984 sequel, identifying that in order to "give those critics what they accused the original of being about", the sequel "had to go crazie [sic] with a large bar and tons of gore".[24] This perceptive description points to the manner in which the small, domestic chainsaw was replaced by far larger-bladed models (in both the 1984 sequel and the 2003 remake) – amplifying the iconicity of the implement celebrated in the films' titles – and more frequent scenes of gory dismemberment to deliver the titles' promised "massacre[s]". As these two factors suggest, the impact of the original was delivered without these inflations of visual–narrative effect.

While much of *The Texas Chain Saw Massacre*'s notoriety stemmed from its (pre-textual) narrative premise and (post-textual) marketing and critical furore, these two elements were necessarily linked and activated by the focal filmic text. As this chapter has detailed, a primary level of effect and signification of horror in the film was sonic – enacted through the selection of sounds and types of sound in addition to their association with visual representations of horror. In this the chainsaw is not simply a featured weapon but an implement whose sound assumes a symbolic role, communicating an unhinged (and unforgiving) technologically enhanced menace that triggers and interweaves with a range of extreme human vocalizations and is embedded with a wider sound world of abrasive and unsettling textures and tonalities. In its imagination and accomplishment Hooper's soundtrack suggests a dialogue with musical avant-gardism

that (apparently) was not present. Similarly, substantial elements of his film soundtrack prefigure elements of the 'industrial' music genre that developed in the 1980s (although there is little evidence of any causal connection). The film's avoidance of stock horror-music techniques, particularly orchestral ones of the kind introduced by Herrmann and Hitchcock in *Psycho* in the previous decade, can be regarded as a significant aspect of what many appear to have regarded as its realism. By virtue of its originality, the soundtrack did not – and, arguably, still does not – communicate easily recognizable genre cues to consumers. In this manner, despite its previous critical neglect, *The Texas Chain Saw Massacre*'s soundtrack deserves as significant a rating in the history of horror cinema sound and music as the film itself has attained.

Acknowledgement

Thanks to Tim Hardin for research assistance on the source music for the film and to Laura Wiebe Taylor for her comments on an earlier draft.

Notes

1. While subsequent films in the series have included the compound word 'Chainsaw' in their titles, the original splits the term.
2. In surveys such as *Total Film*'s 2005 poll. The full top ten listings were:
   1. *Texas Chain Saw Massacre* (1974)
   2. *Halloween* (1978)
   3. *Suspiria* (1977)
   4. *Dawn of the Dead* (1978)
   5. *The Shining* (1980)
   6. *Psycho* (1960)
   7. *The Wicker Man* (1973)
   8. *Rosemary's Baby* (1968)
   9. *Don't Look Now* (1973)
   10. *Cannibal Holocaust* (1980)
3. Not to mention parodic versions such as *Hollywood Chainsaw Hookers* (Fred Olen Ray, 1988).
4. *Halloween Online Magazine* (http://www.halloweenonlinemagazine. com/sfx/halloween-chainsaw_1.html, accessed 22 August 2006).
5. A factor which has resulted in the production of a number of safety training videos, including the Mississippi Farm Bureau Federation's well-circulated 28-minute-long *Chainsaw Safety* (made some time in the 1980s).
6. See Safety Line Institute: 'Typical sound pressure levels' (http://www.safetyline.wa.gov.au/institute/level2/course18/lecture54/l54_03.asp).
7. To quote an aphorism often attributed to Hooper.
8. M. Baumgarten, 'Tobe Hooper remembers *The Texas Chainsaw Massacre*' (http://www.austinchronicle.com/issues/dispatch/2000-10-27/scree). Hooper goes on to argue that after leaving the store he then wrote the film story while listening to

a popular song (although in this interview he cannot recall which song). In his commentary on the DVD special-release version of the film, Hooper argues that another influence on his idea for the film was the song 'Dead Dog In The Middle Of The Road' (probably a reference to Loudon Wainwright III's popular 1972 song 'Dead Skunk', with its chorus of "You got your dead skunk in the middle of the road/Stinkin' to high Heaven!"). For a different version of the chainsaw store story, see Scheib (2003).

9. The company commenced manufacturing in 1944 and by the early 1970s had a significant market presence with its low-medium-price range models.
10. Username 'hk33ka1', http://www.arboristsite.com/showthread.php?t=11681&page=2, accessed 10 September 2006.
11. A track by Arkey Blue, somewhat appropriately entitled 'Daddy's Sick Again'.
12. Actor Gunnar Hansen's leg was strapped with a metal plate under a wad of animal meat and a blood bag for this scene.
13. R. Scheib, 'The Texas Chainsaw Massacre' (http://www.moira.co.nz/horror/texas.htm, accessed 4 September 2006).
14. *Ibid.*
15. Cited in *The Film Asylum*, 'Tobe Hooper Sitges 2003 interview' (http://www.thefilmasylum.com/features/interviews/sitges03/tobe). See also http://www.brainyquote.com/quotes/t/tobehooper312425.html.
16. Cited in David Gregory's documentary, *The Texas Chain Saw Massacre – the Shocking Truth* (2001).
17. Hooper's description (in Gregory, 2001) – precise instrument unknown.
18. The opening crawl and announcement is:

> *The film which you are about to see is an account of the tragedy which befell a group of five youths, in particular Sally Hardesty and her invalid brother Franklin. It is all the more tragic in that they were young. But, had they lived very, very long lives, they could not have expected nor would they have wished to see as much of the mad and macabre as they were to see that day. For them, an idyllic summer afternoon drive became a nightmare. The events of that day were to lead to the discovery of one of the most bizarre crimes in the annals of American history, The Texas Chain Saw Massacre.*

19. Indeed, the film was loosely inspired by the activities of 1950s Wisconsin murderer Ed Gein, who also wore a mask of human skin.
20. Seven pre-recorded songs were used in the film: Roger Bartlett and Friends' 'Fool For A Blond'; Timberline Rose's 'Waco' and 'Glad Hand'; Arkey Blue's 'Daddy's Sick Again' and 'Misty Hours Of Daylight'; Los Cyclones' 'Feria De Los Flores' (Parade Of Flowers); and 'Poco A Poco No' (Not Little By Little).
21. Sometimes referred to by fans as 'Sidewalk café' due to its repeated line "spend most every day in the sidewalk café".
22. Hooper apparently paid a flat fee of $US50 for the use of this song.

23. *Tobe Hooper's Original Uncut* [Special Edition] *The Texas Chainsaw Massacre* – (2000) Force Video (with accompanying disc of the documentary *The Texas Chain Saw Massacre – the Shocking Truth*).
24. See note 10 above.